

# SHOWS OF A CITY

AS SEEN BY A SALT LAKE WOMAN

"Nothing lovelier can be found in woman, than to study household good."

SOME few years ago a splendid young college man with enterprise written all over him, started out one bright morning on the climb of his career. That he would fall, his friends had not the slightest fear; the prick of their spur speeding him on, and, seeming, before he had made one-third the ascent, to win for him the right of success at the top. But at a certain round of "ambition's ladder," our young climber paused; he wanted and needed companionship—a guardian angel over his life presiding, to double the joy and lighten the care of his climbing. He married. For a time he tarried with his new-found companion, at the round where he had paused, in a snug and flowery pocket of the hillside, where it was good to rest awhile, and make calculations, and comment upon the outlook—the top of the hill.

But his companion, happy and content to remain where she was, dreaming the days away, put off from time to time the hour of the starting, the trying, and climbing of the steep and difficult trail. And the longer they tarried, the steeper and more difficult did the trail seem to grow to our young climber, viewed through the eyes of his companion, and his goal, the top of the hill, seemed more and more distant. The tide that leads on to fortune had gone out, and alas! not taken at the ebb. Held back, disheartened, discouraged, he made no further effort. The tarrying place was good enough for his companion, and so it was that he could make no further progress. Beautiful children trooped about them. Supplies began growing less; want, hunger and poverty staring them in the face. Where once the ascent would have been easy, the descent was now far easier.

Oh, the pity of it! This once splendid young college man and citizen with enterprise written all over him, still young—yet old—stands today in the coils of the bitterest poverty; everything slipping away from him; his career blasted, courage broken, and hope seemingly dead. An improvident wife? Yes.

Improvident husbands have been known. This is the case in our city today. A little woman dwelling in a remote quarter, is worrying and working to save her immaculate little home, over which like a heavy black cloud hangs a mortgage.

Left with such means in the early part of her wedded life, she took her husband away from employment that had for some years threatened his life, and started him up in a nice little business. All things seemed to flourish for a time, and a new little home was built; it was not long either before a lawn, flowers and young trees were springing up all around it. The children began taking lessons on the new piano, and the little mother was proud and happy beyond words. But one day while she was busy with the bottling of much fruit for winter, the husband came into the kitchen, presenting her with a harmless-looking piece of paper to sign.

Yes, it was a mortgage, and she signed it. There was simply nothing left for her to do. John had been generous, and goodhearted—not to mention weak—had been unable to refuse anybody, and their home must pay the price. He had merely loaned and loaned—first in dribs, then in larger amounts, and his friends became acquainted with his need, and in position, larger sums had been loaned without security, until one morning he awoke to find himself a ruined man. His thrifty little wife, ambitious child, home and piano must be sacrificed. There had to be a sale of the next meal, not the next day, and the children began to cry. The money raised on the home went pretty much in the same way, through the generosity of John. But, it was little woman going to go down under the struggle? No. She is working to the very limit of her strength to save her home, and is bound to do it. The lawn is not neglected, and the flowers are blooming and the bottling of the fruit is going on for the winter. Cheerfully she works, but there are groans and tears when she thinks of the piano, and the children being obliged to give up their lessons. And her work? Some women would think themselves killed, were they given the toll that her hands perform, and she says with a warm smile, "John can't do more than I can help him; he's always been just that kind hearted; he can't refuse anyone."

Speaking of toll—there is an interesting growing family of about eight or nine children, living on the bench, being brought up by the toll of their mother's hands. The father dead? No; worse than that—far worse. On certain evenings during the week, boys and girls, all ages and sizes, may be seen going about with huge clothes-baskets laden with immaculate and sweet-smelling washing, the children looking just as immaculate. No matter how hot the day, their mother—a young mother, too, for such a large family—may be seen at the wash-tub or ironing-board, and even morning till evening. A slender little woman performing that which would cause many a strong, able-bodied man to shrink from.

"Sometimes I think I cannot go on another day, but there are the children; they must be raised and educated. I want them respectable. I pray that I may be saved till they are all grown. No; I never weep, for I must be brave for their sakes. And I must save them from their father's sin. She said this to a friend as she turned from beneath her iron most beautifully ironed piece of embroidery one would care to see. She will never want for work while she turns it out so perfectly done.

In striking contrast to the life of this hard-working little woman just mentioned above is that of a young matron in our city, who lounges in a hammock every morning and sleeps all afternoon. Not that she is no business, after all. But it is another type, where the real woman seems to be lacking. This young matron refuses to keep house; refuses to raise a family, and the contents of her stocking bag cries out to her week after week, claiming attention. Some one asked her how she made life worth while.

"Oh, I fill my husband's life, and that

## DRAMATIC AND Musical

IT WILL be pleasant news to the many old friends and admirers of the Salt Lake Opera company to learn that the organization will appear in a revival of one of their old time successes, "The Wedding Day," during September. Miss Emma Lucy Gates will be here several months yet and Miss Agatha Berkhol and she will assume the two leading ladies parts. It is expected that Miss Edna Dwyer will also return from the east in time to fill the contralto role, and, of course, Spencer, Pyper and Graham will have their old parts, while Hugh Dougall, the baritone, will fill the role formerly sung by H. S. Goddard. It is several years since "The Wedding Day" was rendered, and its success was no less emphatic than that of "The Jolly Muskeeseer." As many of the company's old friends, chorus will be brought together, and where voices are missing, the chorus will be recruited by young and fresh voices from the ranks of leading amateurs.

Manager Pyper has now had time to take his bearings on next season and to estimate what effect the San Francisco disaster will have on traveling companies booked in Salt Lake. On running through his booking list he was gratified to find that he already has booked for the next season, opening in September, 12 performances, which in itself is a fair season's average with bookings daily arriving. The list contains many notable names and is as given below. Mr. Pyper states that Maude Adams is booked for eight performances, "Princess of India," eight, Stuart Opera company eight, Salt Lake Opera company six, Olga Netherole, "Princess of India," "The Lion and the Mouse," and "Little Johnny Jones," four, Marie Cahill, Robert Mantell, "Gloria Will Be Girl," Salt Lake Opera company, William Collier, Jana Corcoran, "Education of Mr. Pipp," Stuart Opera company, "The Royalty," "Peggy from Paris," Emma Lucy Gates, "The Rye," "Devil's Auction," "Checkers," "The Lion and the Mouse," Maxine Elliott, Louis James, "Hail to the Hoohah," "College Widow," Harry Benson, "Princess of India," "Sign of the Cross," Maude Fealey, Viola Allen, "Buster Brown," "Sultan of Sulu," "Alberta Gallatin," "The Little Duchess," Florence Roberts, McIntyre & Heath, "Red Feather," "Under Southern Skies," "Her Own Way," W. H. Crane, James O'Neill, "Dolly Demeanor," "45 Minutes from Broadway," "Paul Gilmore," "The Virginian," Olga Netherole, Creston Clarke, William Collier, Primrose Minstrel, "The Empire," Murray and Mack, "Little Johnny Jones," John Drew, Raymond Hitchcock, "Mrs. Wiggs of the Cabbage Patch," Maude Adams.

This is said to have been the banner week at Casino park, and Cassidy's Musical company is turning crowds away. Their performance is a sparkling one, and is brim-full of catchy musical numbers. Tomorrow night will see the last of "The Meadow Larks." Commencing Monday night this company will present a parody in rhyme and song on Tolstoy's "Resurrection," and is entitled "Rais-a-Ruction." There is evidently not much time for dialogue in this, as the program shows a musical repertoire of 26 numbers, introducing comedians, principals, and a bevy of pretty girls. In order to give all the children a chance to see this company, the management will commence on next Saturday to give a special matinee every week in the Lyric theater, the show playing at the park, when special prices will be made of 10 cents for children and 20 cents for adults to all parts of the house.

Prof. Stephens is planning a novel feature for his next singers' outing. It is a "water concert." That is, the program will be rendered by floating yachts moving about on the lake so that the listeners from the shore will realize all the charm that singing heard from over the waters in a still night breeze. To appreciate this a comparatively quiet party will be had. This he finds in Calder's park. Orchestra and all music producing things on shore will be hushed during the rendition of the program, and the floating singers instructed in suitable music for the occasion. Add the charm of moonlight to the scene and it will be completely ideal.

A number of Salt Lake musicians will leave next week for southern Idaho to give a series of concerts. The party includes Willard Wehe, Alfred Masterman and Fred Midgley, violinists, the latter playing the violin; C. D. Schettler, cello; Alvin Bentley, pianist, and Alfred Best, tenor, and the director of Fred Graham. The company will appear in Idaho Falls, July 26, in Rexburg, July 27, and in St. Anthony, July 28. These musicians are all fine performers, and able to give a fine concert article. Mr. Best was recently with the Savage Opera company.

The presence of a piano is the occasion of a peculiar anxiety in a Salt Lake church. The instrument was bought especially for the Sunday school, to be used in place of the cabinet organ heretofore used both in church and Sunday school services. But the church organist told her that the piano for the piano that she returned to the organ any longer, and had the piano hauled into the church from the Sunday school room for her use, while she thinks the organ good enough for the Sunday school. But, if you please, the Sunday school pianist has a mind of her own, too, and doesn't propose that the church pianist shall get away with her instrument. So she has the piano hauled back to the Sunday school room at the close of the service, and the organ sent back to where it belongs in the church auditorium. In the meantime the hauling of the piano back and forth has been a performance of the piano, and it is a performance of the piano, and it is a performance of the piano.

The great Tchaikowski concerto for the piano was played Thursday afternoon, in Prof. Shepherd's studio by Miss Cecelia Sharp with Prof. Shepherd playing the orchestra part on a second piano. This concerto is a masterpiece, full of brilliant cadences, a succession of chorals in sixteenth notes covering the entire keyboard, that require consummate digital dexterity. The two artists were equal to the task in all of its details.

When the Utah county bands were in town this week, a "New" reporter asked one of the members if his organization was reaching up into the higher trails of the musical ranges. He said they were. "Playing classical or high standard music?" "Oh, yes, we are playing regular sheet music. Well, our selections, standard overture, and, yes, we are playing them; we are playing such music as Heide's band plays." "William Tell?" "No, we haven't seen that yet, but we are playing 'In My Merry Oldenbush' and are making quite satisfactory progress. Curtain.

The sheet music trade is lively in this city, and one firm says it is the salvation of the summer music trade. The way demands for certain classes of music is evidenced by the sale of 115 copies of a certain new and favorite characteristic sketch in three days, and another firm has sold in all 600 copies of the same piece.

Mrs. Martha Royce King is planning for a trip to the Yellowstone and other mountain resorts.

Mrs. Lizette Thomas Edward, Miss Corinne Harris and Hamilton Park will appear on the vocal program tomorrow at Sallah.

The appropriateness of the Vaudeville song "Always in the Way" as a funeral requiem has been occasioning considerable heart burning in the Philippines. A private in the marine corps went the way of all flesh, and his sorrowing comrades clubbed together to give "The old man" a big send off. This included a funeral concert, in which "Always in the Way" was played with great effect. One of the Manila papers proceeded to rub brine down the backs of the marines for playing such a piece over the corpse of a respected comrade, and this stirred up such a row that a military court of inquiry was ordered, to open or more officers met in solemn convulsion in full dress uniform, swords and all to pass upon this grave question. After several days' discussion, it was finally decided that while the name of the tune was not as felicitous as it might be, the character of the music was a striking presentation of Mozart's "Don Juan" was given in the Lyric Opera House, in Berlin. The concert distinguished interpreters of Mozart were cast for the chief roles, foremost among them being Frau Lilli Lehmann, who interpreted Donna Anna better than ever; Miss Allen of the Metropolitan Opera House sang Zerlina, and Dr. Kunkel conducted.

"The Tourists," the Shuberts' newest musical production, which is now in the sixth week of an exceedingly prosperous run at the Lyric theater, Boston, will have its New York premier on Labor day at the Majestic theater, Columbia circle. The cast includes Richard Golden, Julia Sanderson, Vera Mithelen, Phil H. Ryley, George Waller, Mabel Wilbur, Della Niven, Edna McClure and William Pruett.

Associated with S. Kronberg, John Cret will direct the first American tour of "Leonavallo," with the subsidized orchestra from La Scala theater, Milan, and eight of its Italian singers. The repertoire includes "Pagliacci," "La Boheme," "Roland of Berlin" and "Zaza." The tour will begin at Carnegie Hall in October.

Vienna is pre-eminently the city of the dance and the melodies of the operetta. And to what extent this branch of the art beautiful is cultivated in the home of Johann Strauss may be seen from the fact that during the last season no less than 41 new comic operas have been performed in the city "an der schönen, blauen Donau."

One of the famous military bands of the English army, the Red Hussars of Northumberland, stationed at Newcastle, comes to this country in October for a brief concert tour. The organization is under the leadership of Lieut. H. G. Amer, who has the distinction of being the youngest bandmaster in the service holding King Edwards' commission.

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The Mendelssohn Glee club of New York has undertaken to raise a permanent fund in the name of Edward McDowell, who at one time was conductor of the club. Mr. McDowell's health has become impaired to such an extent as to prevent his ever being able to contribute to his own support. The committee of the club having the fund in charge will try to enlist the co-operation of every person throughout the country interested in Mr. McDowell as a man or a musician, or who is at all familiar with his music. Allan Robinson, secretary of the Mendelssohn Glee club, will give further information to all persons desiring in any way to co-operate. His address is 60 Wall street, New York.

### THEATRE GOSSIP

John Hare is to play Napoleon in the English version of "La Belle Marcellaise," where the piece is produced in London.

The news that Mrs. Patrick Campbell has been secured to play the heroine in Hall Caine's "The Bodinier" is a rumour, which means that her American tour has been abandoned.

George V. Hobart has been engaged to write a new play for Mary Ingham, in which she is to appear next season. She is to have the part of a society woman with a fondness for bridge whist.

Miss Lillian Russell has secured her leading man for next season. He is to be the English actor, H. B. Irving, who has played here in a number of productions during the last few years.

Many of the old members of the San Francisco Tivoli Opera company are now appearing at Seattle. This week they appeared in the Bostonians' great success, "Robin Hood," with Teddy Webb in the role of the Sheik.

The dramatic version of Mary Ella Ryan's story, "Told in the Hills," was given its first trial last week in Chicago, and was well received. Edwin Arden heads the cast, and is credited with a personal success of no mean proportions.

James T. Powers in "The Blue Moon," the big Americanized London extravaganza, will be one of the first new attractions launched by the Frohman management, next season, as the National piece proved an immense success in Paris, and was praised by most of the American critics. Possibly, too, Mr. Frohman, having seen "The Lion and the Mouse," and one or two other big productions, has determined to see whether a piece that the Americans rejected may not become the head of the theatrical corner here. Anyhow, there will be much curiosity to see Mr. Hare as Napoleon in the "La Belle Marcellaise," that was played in America last season by Virginia Harwood.

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T. Daniel Fawley, who has been away from the stage for several years, now has a stock company playing at Seattle, Wash. "The Lion and the Mouse," and "Madame Sans Gene" were recent productions. Mary Van Buren is the leading woman of the company.



SHOW GIRL WILL DEFEND THAW'S VICTIM.

Mazie Follette, the "show girl," is among those women of the stage whose names have been more prominently mentioned in connection with the famous Thaw-White tragedy in New York. Mazie Follette played in the same company with Evelyn Nesbit and was well acquainted with Harry Thaw and Stanford White. Mazie Follette since the shooting has shown a disposition to defend White's character against the attacks to which it has been subjected and her formal testimony will probably carry considerable weight in adjudicating the crime.

"The Music Master" will undoubtedly continue with the resumption of his New York run at the Bijou theater on Saturday, Sept. 1. Mr. Warfield closed his second New York year with his 53rd consecutive performance Saturday, June 2. When he returns, however, to begin at the Bijou his third year in New York, his stay will probably be limited to four weeks, as out-of-town engagements will render it impossible to continue his run in New York city. Mr. Warfield's six hundredth New York performance will occur on Friday, Sept. 2. Following the engagement at the Bijou, Mr. Belasco will send David Warfield on a tour of the principal American cities.

### WHY TABERNACLE CHOIR IS CRIPPLED.

THE recent reunion of singers brought to mind many interesting events of the past, and by the way stirred up some reflections of the present, among which were, Why are so many of these fine singers who seem to take such a delight in meeting with each other and their conductor for so many years, not active in tabernacle singing any more?

The answer generally is, "It is impossible to spare the time. Ward duties and stake duties take up every moment we can spare." It is also true that much of the attention given to the big choir in years gone by has been withdrawn through familiarity and the interest centered in newer things, and singers feel the slight quickly, and cease to give time and trouble where there is but little reward in the way of public appreciation. Whatever it is, it is a great pity that the choir is denied the aid of those splendid singers and Director Stephens, notwithstanding he is still surrounded with many good voices, must be fearfully handicapped in having to get along with new singers, and be denied the services of the old time singers whose ability he had brought up to such a high standard. It is like denying the farmer of the soil the harvest he has tended successfully.

It is of such public import that our musical ability—noted the world over—should be represented at its best before the thousands of passing strangers in the tabernacle, that nothing but the most urgent reasons can justify the taking of our best singers out of this choir, to fill places, and do duties, that people not so talented might do equally well. Out of over 70 prominent soloists who rallied proudly around their old-time conductor and teacher for a day, not 10 give their services in the tabernacle choir regularly. Cannot something be done to place the best talent we have into the tabernacle choir that may do its leader, and the community, full justice on all occasions?

### LONDON STAGE NEWS.

Special Correspondence.

LONDON, July 17.—With a heat wave in possession, and playhouses closing right and left, little is being talked of in theatrical circles here except H. B. Irving's coming visit to the United States, and Charles Frohman's plans for John Hare. Hare will appear in London under the Frohman management, next season, as the National piece proved an immense success in Paris, and was praised by most of the American critics. Possibly, too, Mr. Frohman, having seen "The Lion and the Mouse," and one or two other big productions, has determined to see whether a piece that the Americans rejected may not become the head of the theatrical corner here. Anyhow, there will be much curiosity to see Mr. Hare as Napoleon in the "La Belle Marcellaise," that was played in America last season by Virginia Harwood.

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E. S. Willard, who has secured the American rights of Michael Morton's "Colonel Newcome," says that he will acquire no other new play for his next tour in the United States. "I don't want more than one," he said to the writer yesterday. "I shall now have six in my repertoire, 'A Pair of Spectacles,' 'The Man Who Was,' 'The Professor's Love Story,' 'Garrick' and 'Tom Pinch,' and these will suffice for my needs."

Discussing English and American audiences, Mr. Willard said: "Americans think for themselves. What New York thinks in no way affects a Chicago verdict, and Philadelphia may reverse the judgment of both. But—unlike many actors who have appeared in the states, and whose opinions have been given to the press—I find Americans are as loyal to an old favorite as Londoners. I know there is an idea that in America you have to win your crown every time you appear, and that you don't get a hand until you have submitted your goods. That has not been my experience. I have never tried to push a bad play, and so I have found the Americans always ready to receive me on the terms of my old records."

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H. B. Irving, who is the elder and decidedly the more talented of the late Sir Henry's two sons, is pretty sure of a welcome in the United States as his great father's namesake. In congenial parts, however, he is admittedly one

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